Sunday Sunset

WEEKLY
NEWSLETTER//
MARCH 15
2024

critoris: bi-weekly art critics newsletter,
every other friday.

koşgeldin aşkim

Isabella Mendoza
Rawnak Rahman
Yev Atmore
Cannon Koen
Aden Hardin
Chuyao Zheng
Caroline Bischoff
Hoāi
Sadie Withers
Arrushi Chakrabarty
Minjee Hong
Layla Stanley
Sevgican Safinâzım Sakar aka naz
Defne Ayaz (ramize)
Isabella Melendez
Luciana Rodriguez
Paolo Pomarico
Sydney Greene
Prince Palace
Blake Stevens
Chika Kim
Danny Capello

İzabela Mendoza
Ravnak Rahman
Yev Atmôre
Kenın Koın
Eydın Hardin
Çuyao Zeng
Kerolayn Bişof
Hoavi
Seydi Vidırs
Aruşi Çakrabarti
Minci Hong
Leyla Sıtenli
uhhhhh naz
Defne Ayaz (ramize)
İzabela Melendez
Lusiana Rodrigez
Paolo Pomariko
Sidni Grîni
Prins Pelıs
Bleyk Stivıns
Çika Kim
Deni Kapello

♥delala min tu bi xêr hatî nava dilê min.♫♪♪

inside!
inside!
inside!

editors note

coloring page

safinaz journals <3

lately defne been listening

good for nothing by aura kutlu

The Sexual Politics of War: Reading the Kurdish Conflict Through Images of Women
by Hilal Alkan

[crit club]

acknowledgements & credits & thx

♥welcome to the zine luv♥

欢迎来到这本杂志
我的爱人

Medio Clits

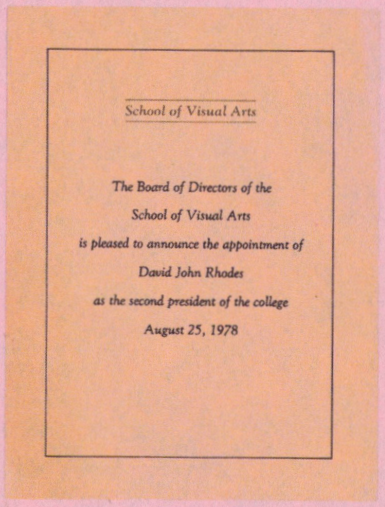
Salam y hola clits & friends,

It is 10.30PM on March 14 on this digital imaging center, Safinazim reporting. I have yellow glitter glue next to the keyboard. Tonight we will be printing with Ramize, inshallah. And I sit before you. Ramize is working on the zine next to me.

Latest News reported by a freebleeding dyke who is too stunned to speak but cannot afford not to:

- The SVA Faculty is unionizing. Did you know instructors do not have paid summer leave? They are jobless for 4 months every year.

- The New York Times, ABC News, CNN, New York Posts and many more has portrayed the hate crime against the 16 year old non-binary high school student as a suicide. What you and i are witnessing is the genocidal tools of late capitalism. Par exemple, eugenics.



School of Visual Arts

The Board of Directors of the
School of Visual Arts
is pleased to announce the appointment of
David John Rhodes
as the second president of the college
August 25, 1978

Some questions for me and for you:

How r u?

What does a painting look like, painted by pigments whose taxes support multiple genocides across the globe?

David Rhodes completes his 45th Year as President of SVA. How much does he make?

Who is an Arab?

What is art? Oh baby, don't hurt me.

Do you use food delivery services?

-safinazim

color me! color me! color me! color me! color me! color me! color me!
color me! color me! color me! color me! color me! color me! color me!
color me! color me! color me! color me! color me! color me! color me!

color me! color me! color me! color me! color me! color me! color me! color me!
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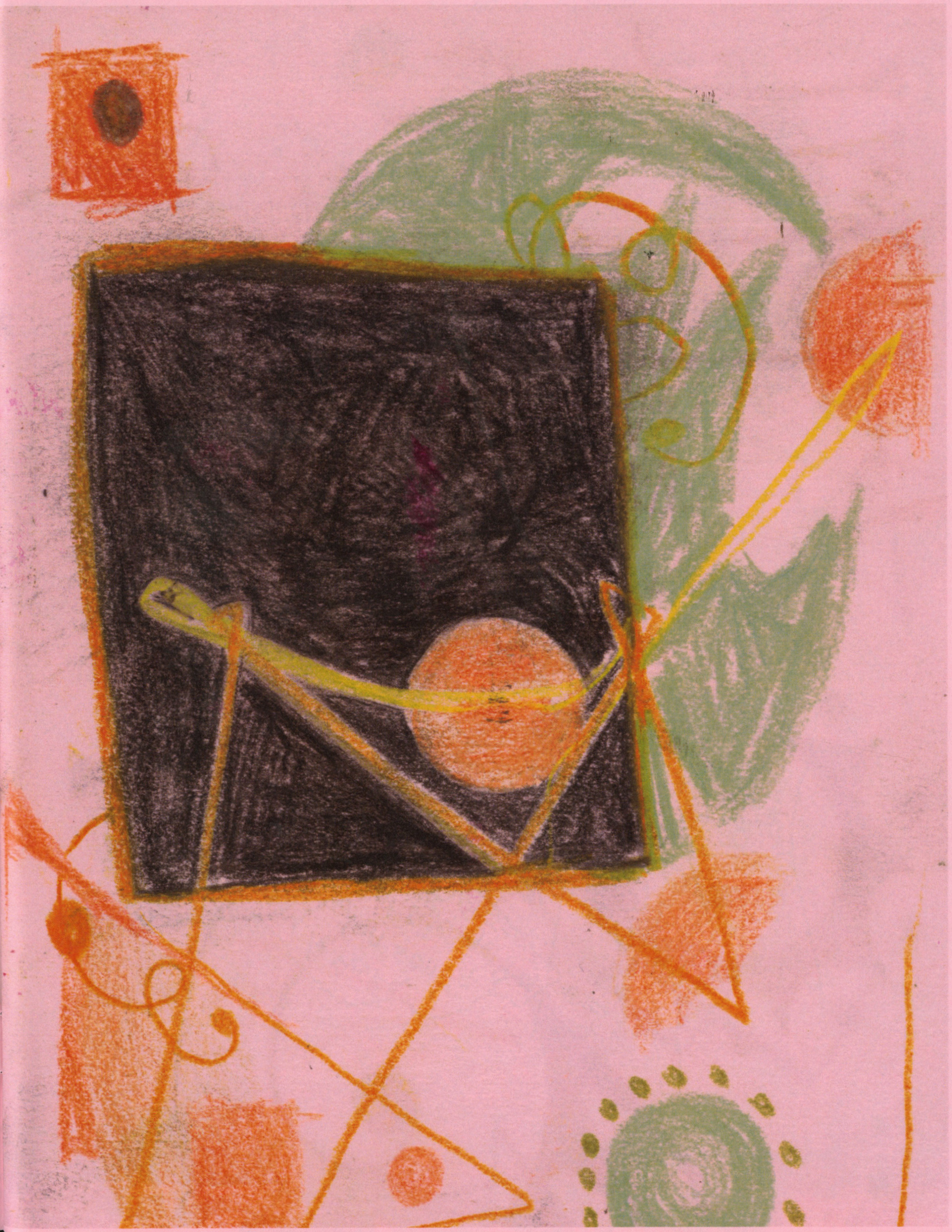


i got my hands on glitter glue
for the very first time

Introducing the tag team of incompetence: ME N WHO?
the crime-soft duo that couldn't catch a cold.

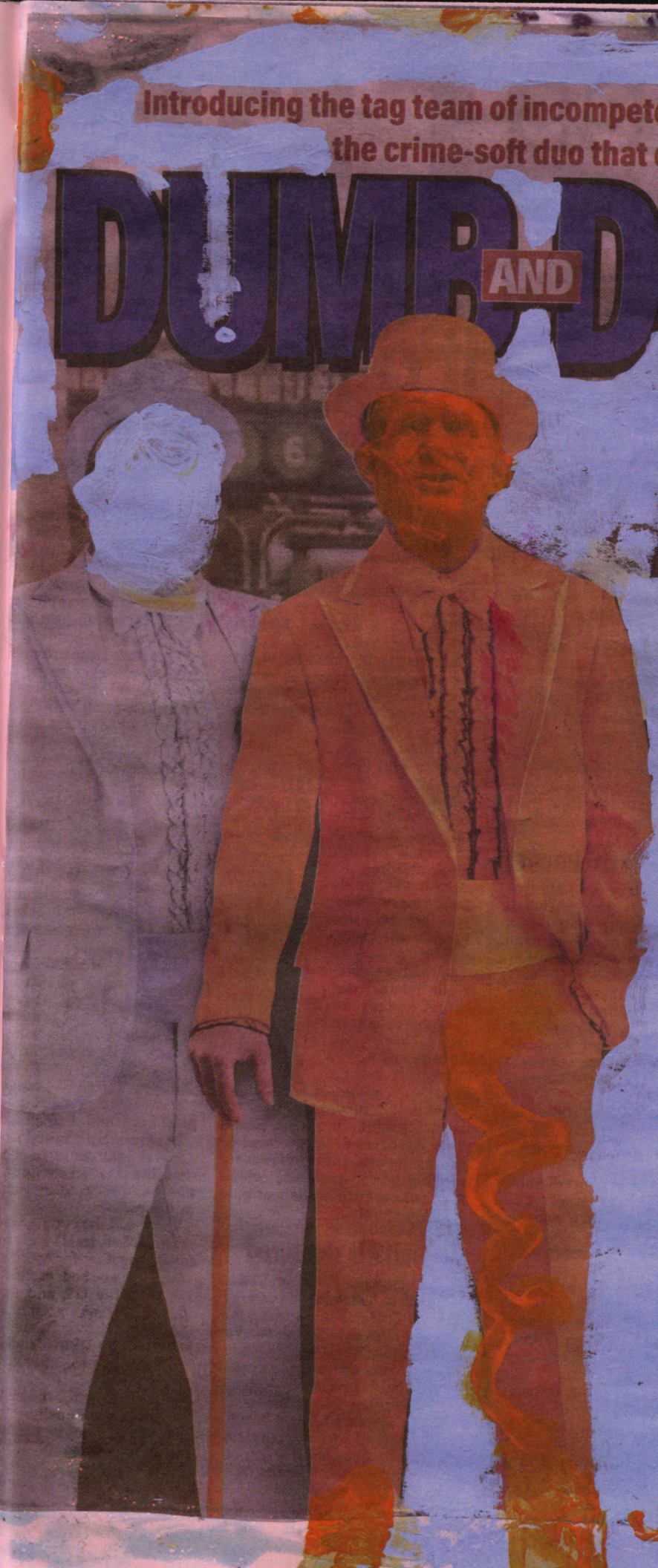
DUMB AND DUMBER

soft-on-crime policies have plunged our city into a state of lawlessness. His revolving door approach to Justice emboldens criminals and endangers the people of our city. These lenient measures won't untie the knot of worry in your stomach felt when riding with the MTA.

a state-funded bailout.

break free from this cycle of dependency and demand accountability

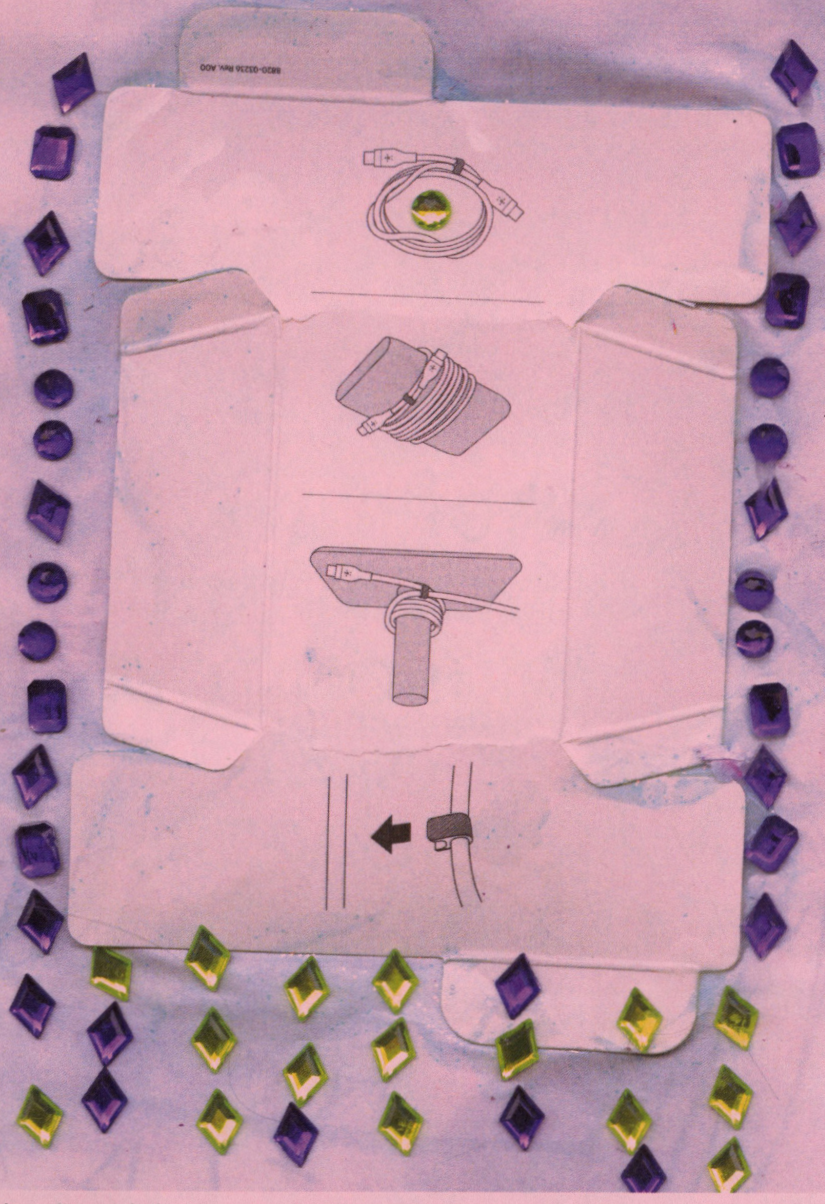
cute



MORE BLACK MEN ARE IN PRISON TODAY THAN WERE ENSLAVED IN 1850.

Safinâzim 24

I don't think an instructor should tell me that I shouldn't visit home for break because I will be "arrested and raped".



I don't think an instructor should tell me that I shouldn't visit home for break because I will be "arrested and raped"

Interesting Title hmmm; no?

The Victim as Criminal and Artist
Book by H. Bruce Franklin

The Faggot & Their Friends
Between Revolutions
Larry Mitchell

Illustrated by Ned Asta

notes

$$\frac{3.7}{4} \times \frac{x}{100}$$

$$4x = 370$$

Lately I've been listening

Menthol
Born Under A Rhyming Planet
[this one is hard to describe just listen]
[bimbidibimbimdibimbim]

Tan
Lucrecia Dalt
[attmosfer]
[through a wet jungle]

La fille au nasoir
Klara Kristin
[this song reminds me of french cigarettes]

Rain (باران)
Kit Sebastian
[kıpırtılı yatıştırmalı]
[uppies and downies]

Petty
Melanie Charles
[i like the reverse effect this song gives, going back in time yet stuck in future?]

Death
Computerwife
[me and *safi* started dancing at the same time!!!!!<%%^(f<33333333]

Wie niet weg is is gezien
The Mauskovic Dance Band
[this one is kinda like lovecats by the cure but you're in your backyard smoking weed on the plastic pool.]

You need to cry
Ronald Langestraat
[tender, a bittersweet goodbye.]

If I Could Hold Your Soul
Cities Aviv
[very sparkly sound but very sad love it]

good for nothing

aura kutlu

to somebody

Flavoring your lips
with the new kind of lover
will not give it a fresh start
of what I had given to you
the same thing made from
fantabulous fruits in me, soaked
dissapointed possibilities
and negligence decay of you.
and negligence decay of you.
From the beginning I should have sensed,
you were good for nothing,
but you wrecked me and wronged me
&to the expansive feeling inside,
the yearned belonging

The Sexual Politics of War: Reading the Kurdish Conflict Through Images of Women

by Hilal Alkan

This article aims to dissect different representations of Kurdish women in order to illustrate how these representations correspond to different technologies of power. These three images are the joyful freedom fighter, the woman to be saved and the dishonourable terrorist. These three images, employed in contrast to each other differentially by different publics, however, have one thing in common: They are highly sexualised. Thus, the technologies they refer to and evoke address Kurdish women in their sexuality.

While the image of the freedom fighter is much beloved by Western audiences, the historical conditions that have made it possible—the Kurdish women's movement as well as the history of armed struggle—is largely overlooked. This image also brushes over the significance of the question of sexuality in the Kurdish political movement itself.

The images of the woman to be saved and the dishonourable terrorist are in wide public circulation in Turkey. They build upon a technology of differentiation, which tries to single out politicised Kurdish women, and especially those who take part in armed struggle, as disgraced; therefore legitimizing sexual violence against them. The image of the woman to be saved is however equally sexualised, as it addresses Kurdish women in their reproductive capacities, which are to be controlled via various governmental technologies.

The final argument of the article is that, when there is a state of exception in the Agambenian sense, this differentiation is held up and these two images start to overlap. This means a suspension of juridical order, ethical codes and everyday moral conduct, and use of technologies that address Kurdish women as a whole as dishonourable terrorists, upon whom sexual violence can be legitimately inflicted.

Circulating Images

The first image of Kurdish woman is much loved by the Western media and has flared the imagination of journalists and writers on the left for the past five years. It is the image of the female Kurdish combatant. This has turned into a huge phenomenon after the Rojava resistance against ISIS in Syria. It became such a phenomenon that, in 2014 H&M included guerrilla overalls in its collection, with explicit reference to Kurdish combatants in Syria. Those young women with their loaded rifles, long braids and ever smiling faces have appeared in hundreds of news items and made charming book covers. Google Rojava and this is what you see. Or better type Kurdish women and this is what you end up with. They are seen as the revolutionaries, liberated and liberating, promising a freedom not only for a people but also to women in general.

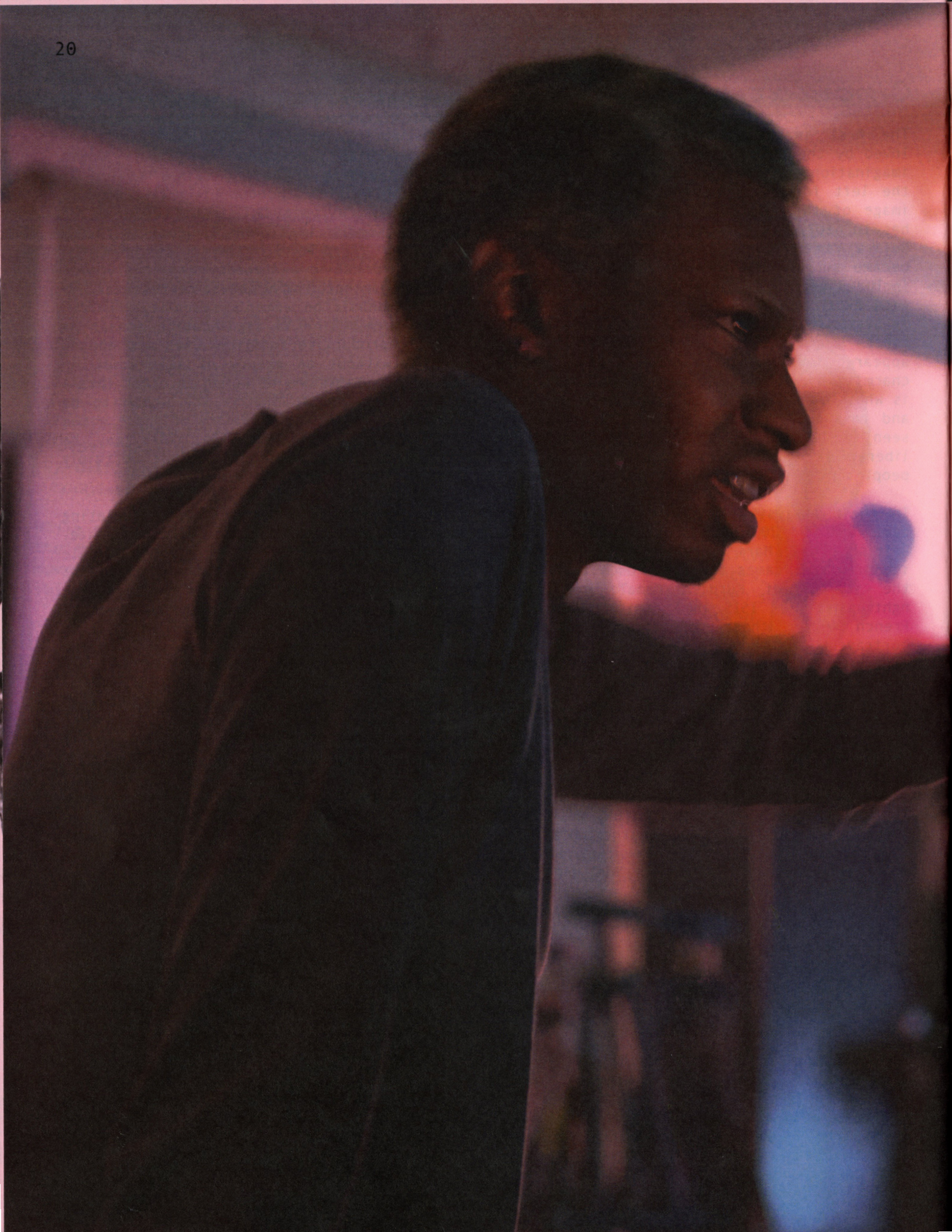
In their analysis of 108 news stories that came out in 2014 and 2015 in French and British press, Mari Toivanen and Bahar Başer identify the frames that were used to narrate the stories of Kurdish female combatants fighting against ISIS in Syria. While in the French media, these combatants were often portrayed as struggling for freedom and equality, in the British media the emphasis is on their personal experiences of loss and violence, which then allegedly led them to fight. Yet, in both cases, physical appearance of the combatants and their so-called feminine practices (like plucking eye brows or braiding their hair) are under spotlight. In these gendered mediations, YPJ combatants' femininity is used to juxtapose them to ISIS militants' overemphasized masculinity. At the same time, they appear exceptional and exotic5 and out of context, because their historical ties to a larger Kurdish women's movement as well as to armed struggle is ignored. However, dissimilar to the thinness of these representations, history is ever-present for those who actually do the fighting. This is where we come across to Ayten Bagok again. Tellingly, a PKK women's combat unit on the Syrian border of Turkey is named after her.

In Turkey, the widespread image of Kurdish women does not correspond to the image of joyful freedom fighters. Instead, in Turkey, Kurdish women have most often been associated with high birth levels, polygamy, early marriages and honour killings6. Each of these elements finds correspondence in the mundane and public repertoire of new racism. High birth rates per women create moral outrage in the context of Kurdish migration to cities, often accompanied by derogatory remarks. Early marriages are presented with sensational images of little girls in wedding gowns and rather served as a 'Kurdish problem'. Honour killings are often baptised as customary killings, referring to timeless 'Kurdish traditions'8. Gendered racism operates at every level in the society from news stories9 to public awareness campaigns10. The common denominator of all these representations is the emphasis on women's sexuality. Kurdish women in this line of signification appear as a mere reproductive facility, used and abused by men, without an agency of their own, in line with conceptions of women in other (post) colonial settings11. She is the woman to be saved. Yet, here, the sexuality of these women lies on the legitimate side. They may be victims, they may be pitiable, but certainly they are "honourable".

On the other hand, the other widely circulating image of Kurdish women is the exact opposite. This is the image of the "dishonourable" female terrorist: Childless but sexually active. What these women do in the mountains creates great suspicion. What could they do anyway? What use a woman can have in a war zone, other than sexually serving their male comrades? Hatice Çoban Keneş quotes from one of her research participants who took part in her study of the construction of new-racism through media discourse in Turkey. While they are talking about Kurdish girls, her male respondent addresses Çoban Keneş and asks her:

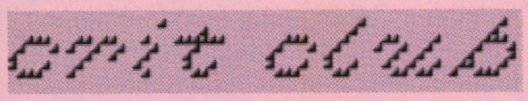
'You are also a mother. Would you serve your daughter to these people? What would a man on the mountains do to her? Would he marry her and tell her to stay at home with him? Excuse me, but, after she spent so many years on the laps of other men?'

This image of the female terrorist who is involved in illicit sex is such a powerful propaganda tool that Turkish newspapers can not have enough of the news items like '30 thousand dollars worth of condoms were transferred to the mountains!' (Milliyet 2013) or 'Condoms and contraceptives found in the PKK cave!' (Sabah 2012) The story resurrects every once in a while since the 1990s, always peppered with words like "disgusting", "immoral", and "ugly". Now remember Ayten Bagok's violated body, the proof it was supposed to serve and the counter-proof it surprisingly provided.

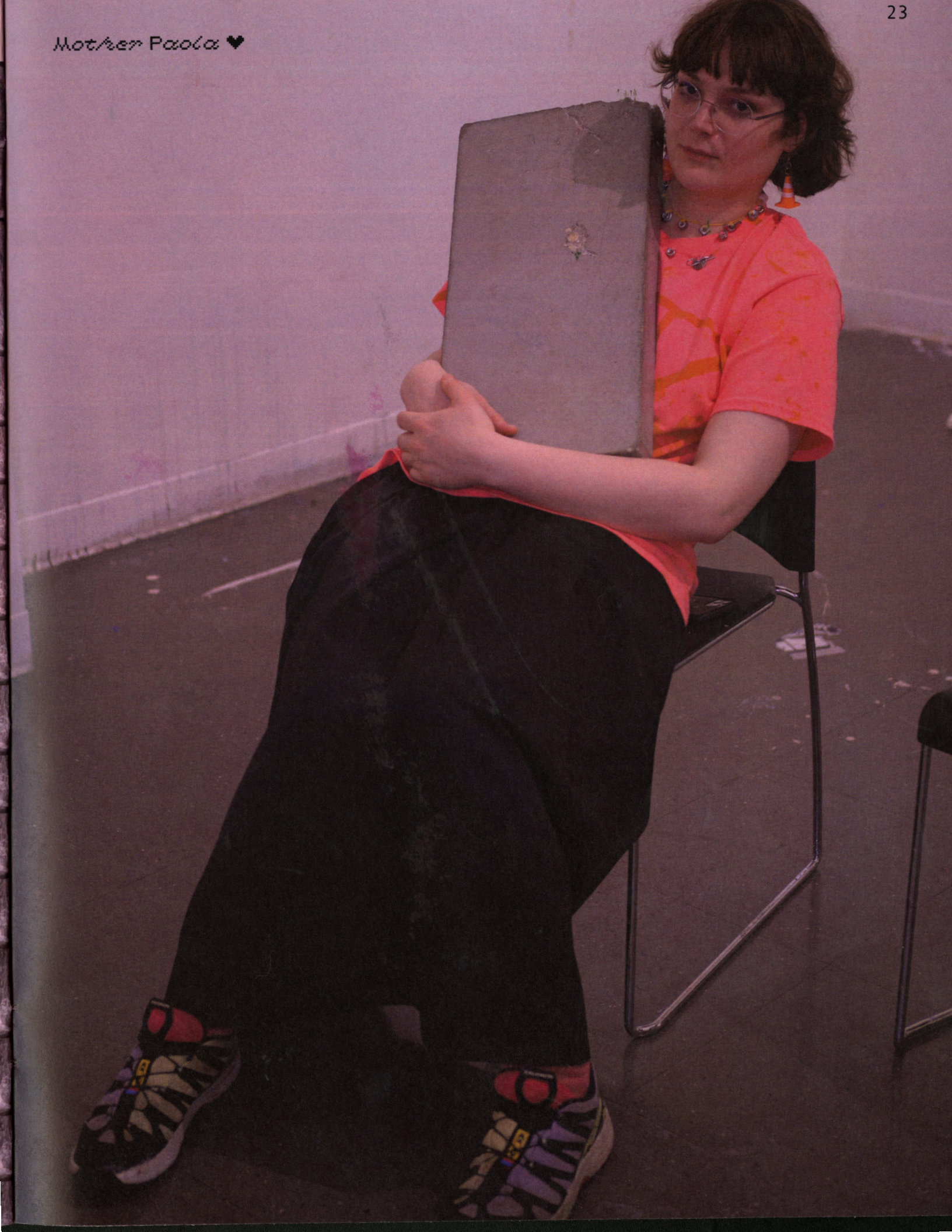


Photos by
Sadie Withers

Thanks to everybody for showing up for crit club. This last crit club before spring break was truly inspirational and fun! Enjoy some of these photos and some inspired spreads from crit club!!

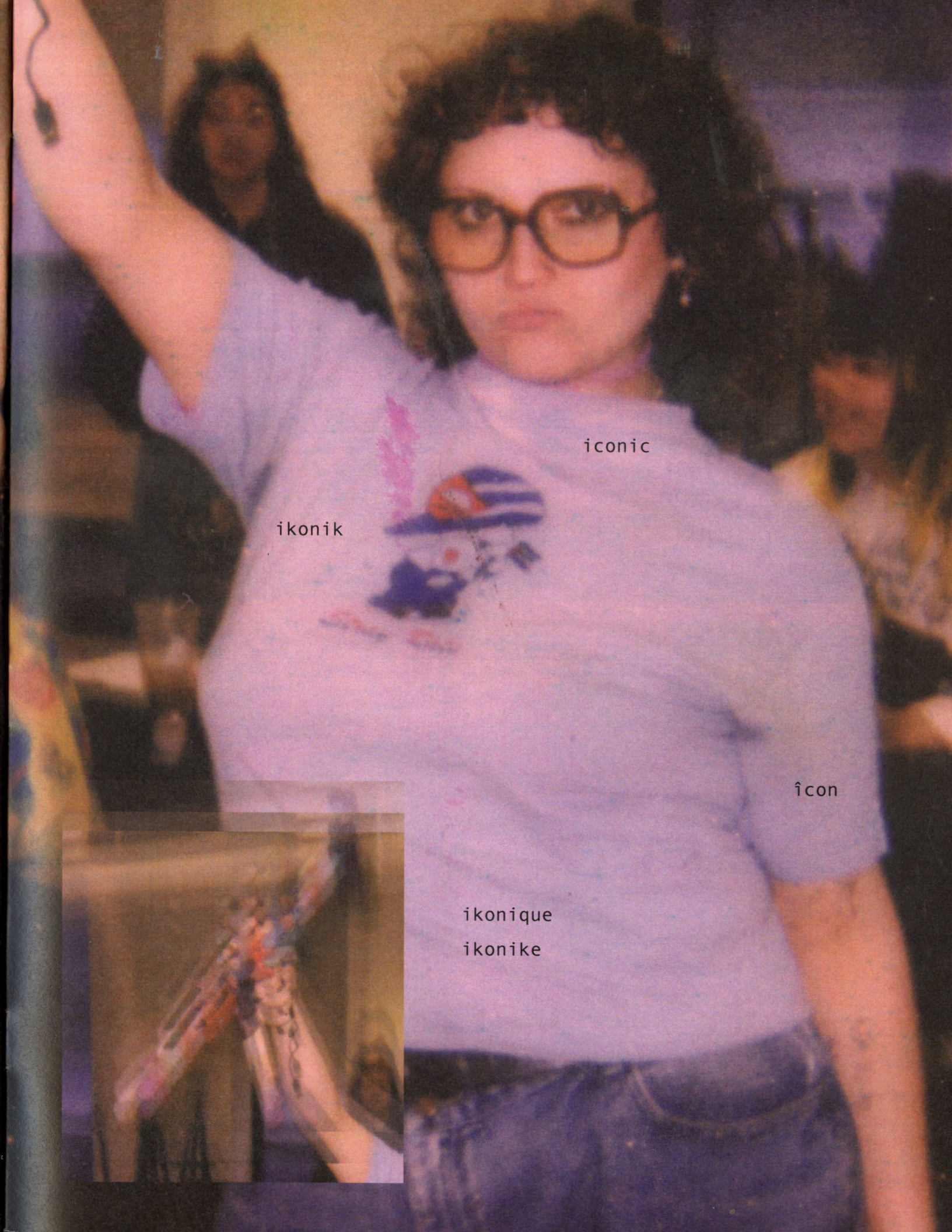


Chuyao Zheng


Mother Paola ♥

painting by Chugao Zheng

Water Gun
by Neal Ammons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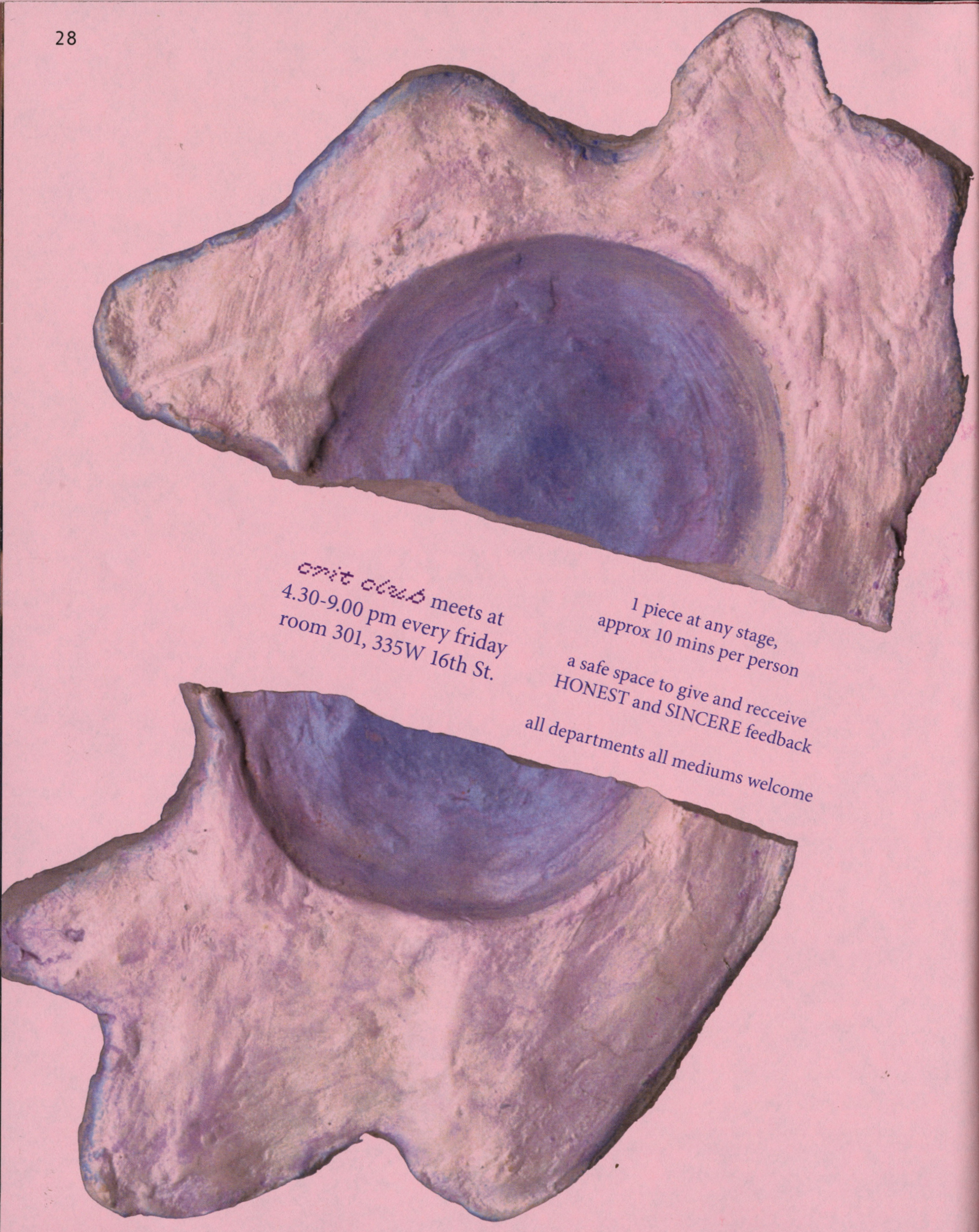


crit club meets at
4.30-9.00 pm every friday
room 301, 335W 16th St.

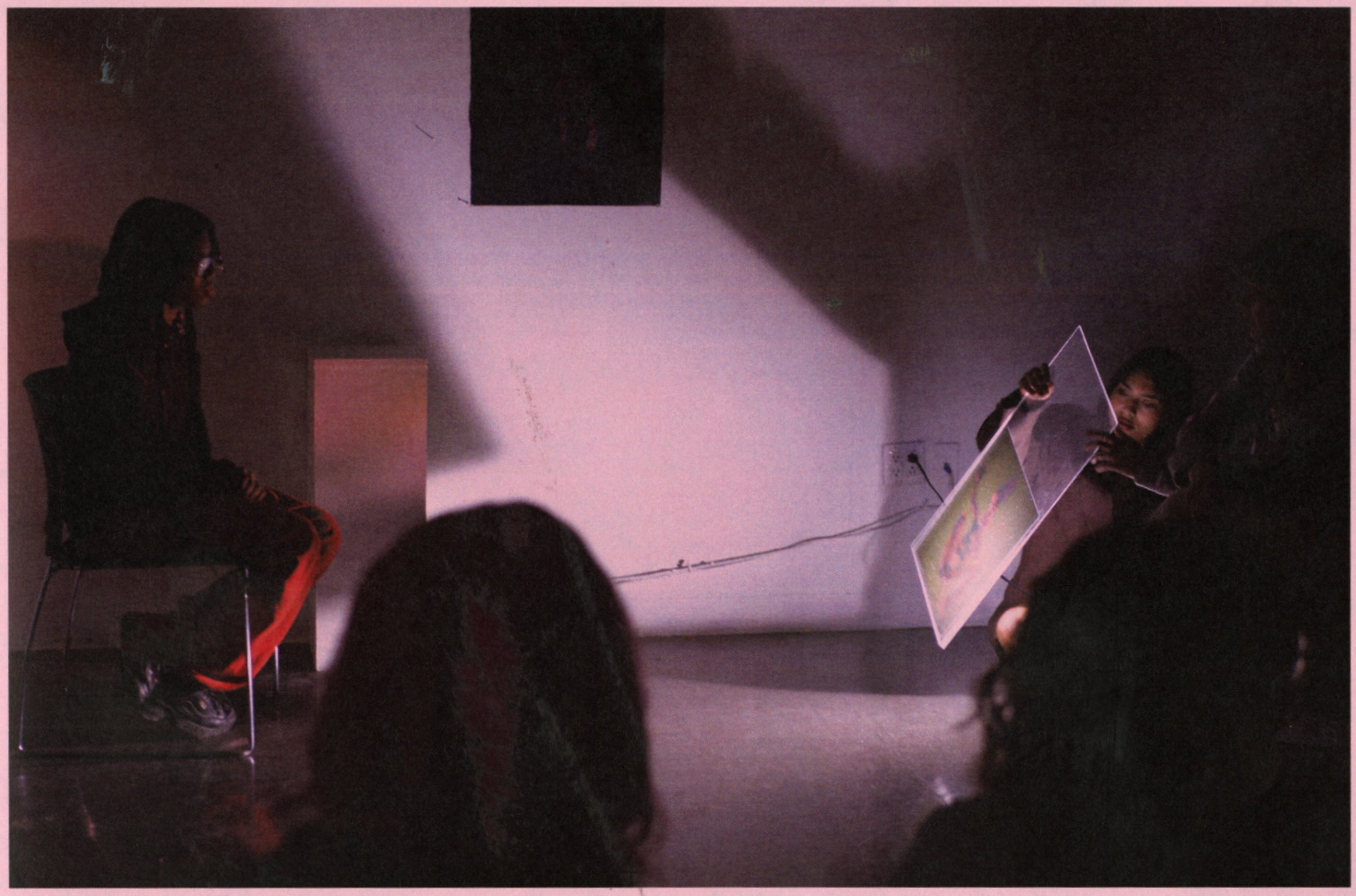
1 piece at any stage,
approx 10 mins per person

a safe space to give and recceive
HONEST and SINCERE feedback

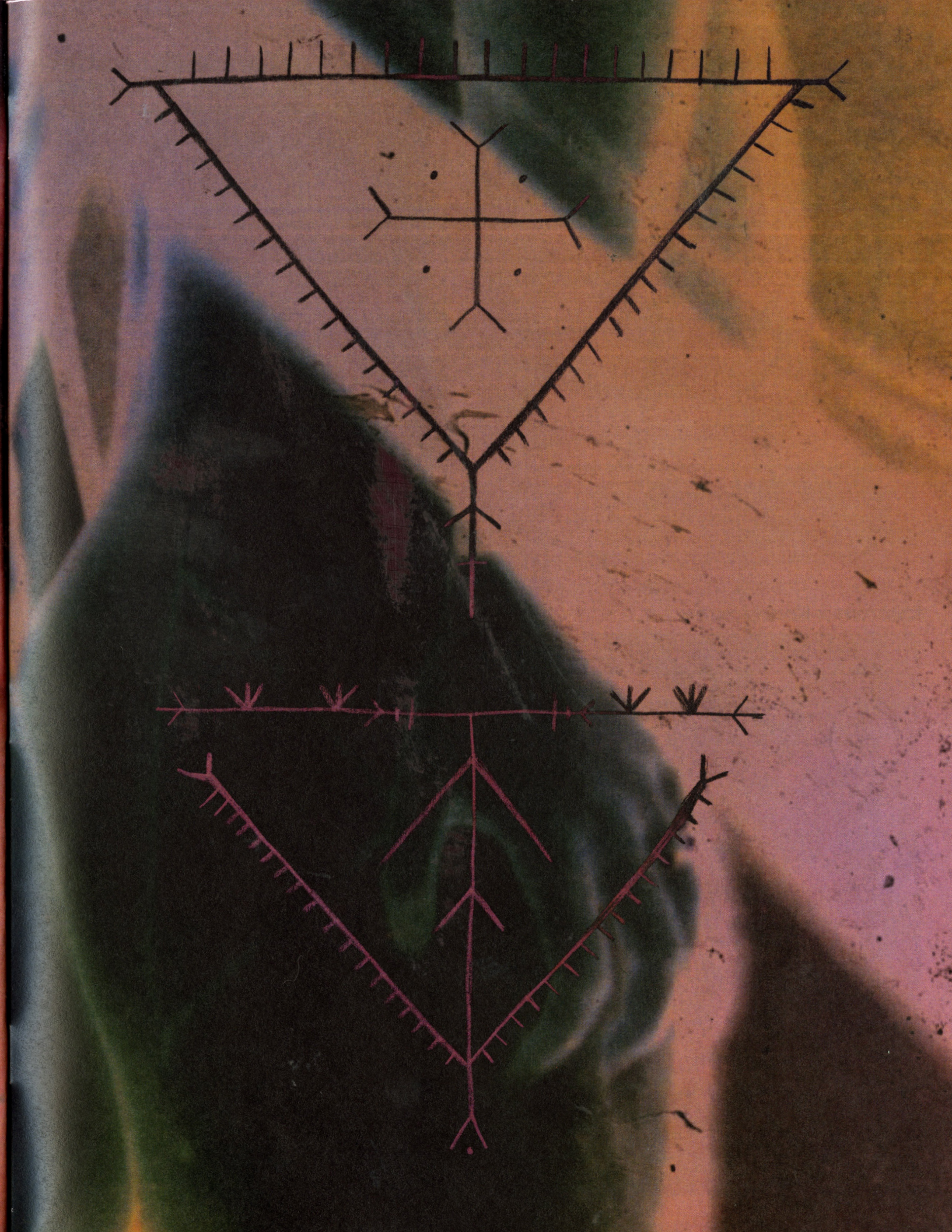
all departments all mediums welcome

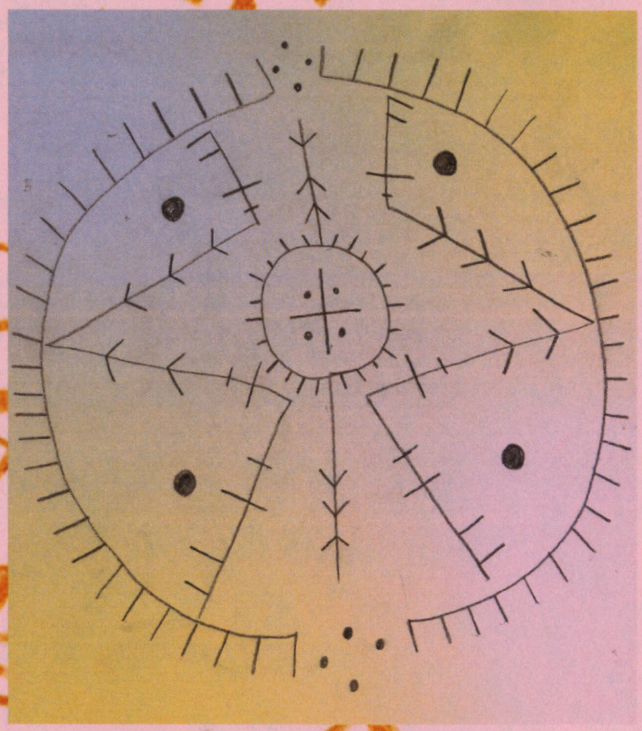
Hoai

Aden Handy



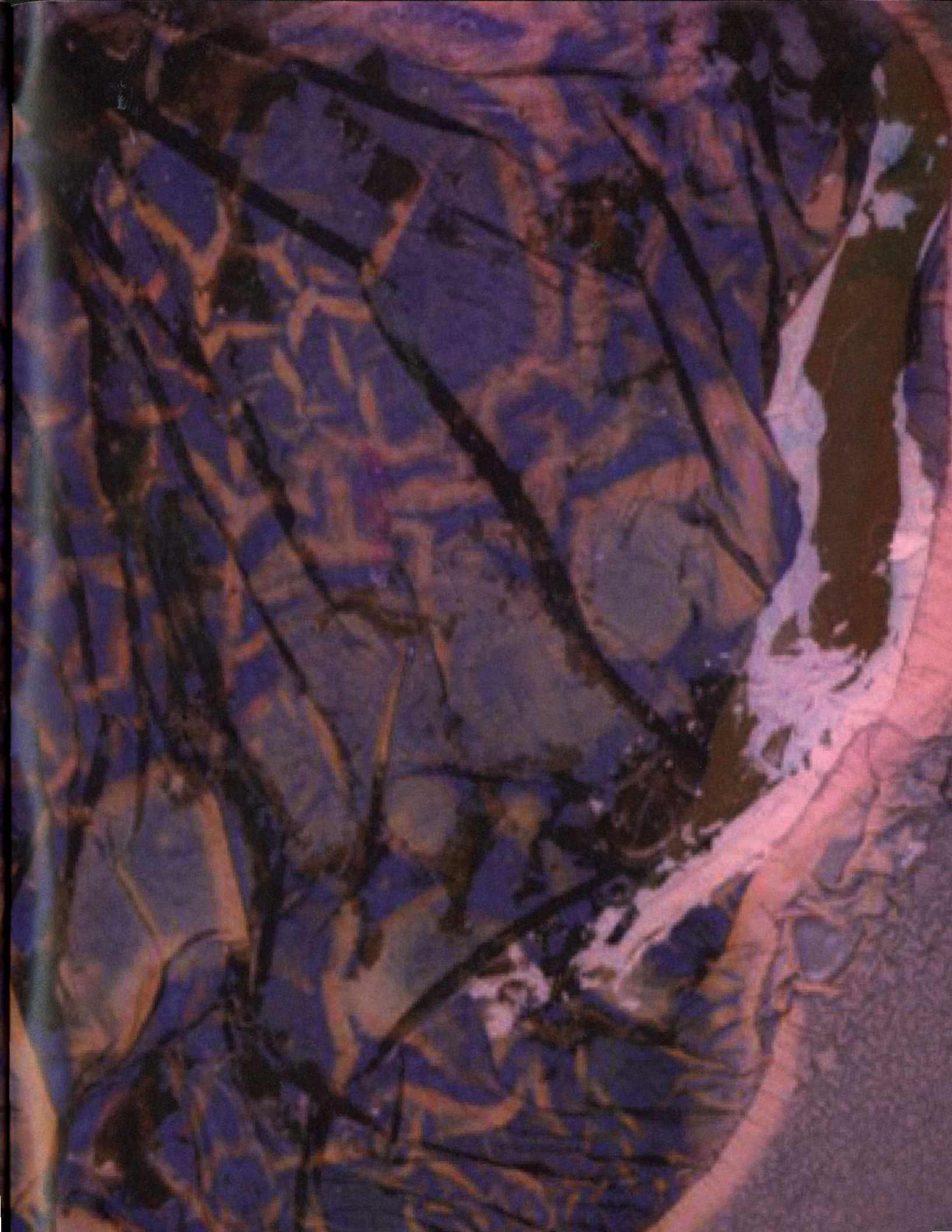
Sydney Greene





Luciana Rodrigues

safinaxim



acknowledgements & credits & thx

{{typefaces used

Dianzhidai by Xiayuan Gao, notyourtypefoundry
notyourtype.nl

kaerskaers by Isabella Motz
both downloaded from velvetyne.fr,
amazing website for open-source fonts.
amazing collective in general.

+ Andale Mono}}

you're probably reading this zine from unceded lands, specifically the Lenapehoking or the Land of the Lenape. The main Lenape meeting place, the Kintecoying or "Crossroads of Three Nations" was located near Astor Place, just blocks away from SVA's present campus, before their forced migrations which began in 1626.

The Lenape are a diasporic people (which includes five federally recognized tribes -The Delaware Nation, The Delaware Tribe of Indians, Stockbridge-Munsee Community, Munsee-Delaware Nation, and Moravian of the Thames First Nation; and the five state recognized Delaware Bay tribes in New Jersey and Delaware) that continues to live here in close connection with their land. This is is a living acknowledgement that recognizes that New York City has one of the largest urban Native American and Indigenous populations in the United States

this acknowledgment is partially informed by the SVA library's acknowledgement, and I do not rlly trust this zionist capitalist cop-loving school. I will be in contact with the Indigenous club soon.

it is also informed by LaGuardia's acknowledgement. I appreciate their approach.
https://guides.laguardia.edu/first_nations

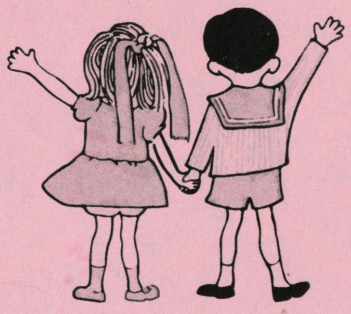
i recommend checking out
native-land.ca <3
-*safinâsim*
\\

This week,
I would like to thank all of you for showing up to the crit club.

I would like to thank all the women that came before me, and i welcome all women that will come after me. I would like to show my love for everyone that cherishes the women inside of them. I would like to thank mothers, free spirits and souls with no gender attached.
I love all of you,
keep on being you.

-*namise*
//

Thank You



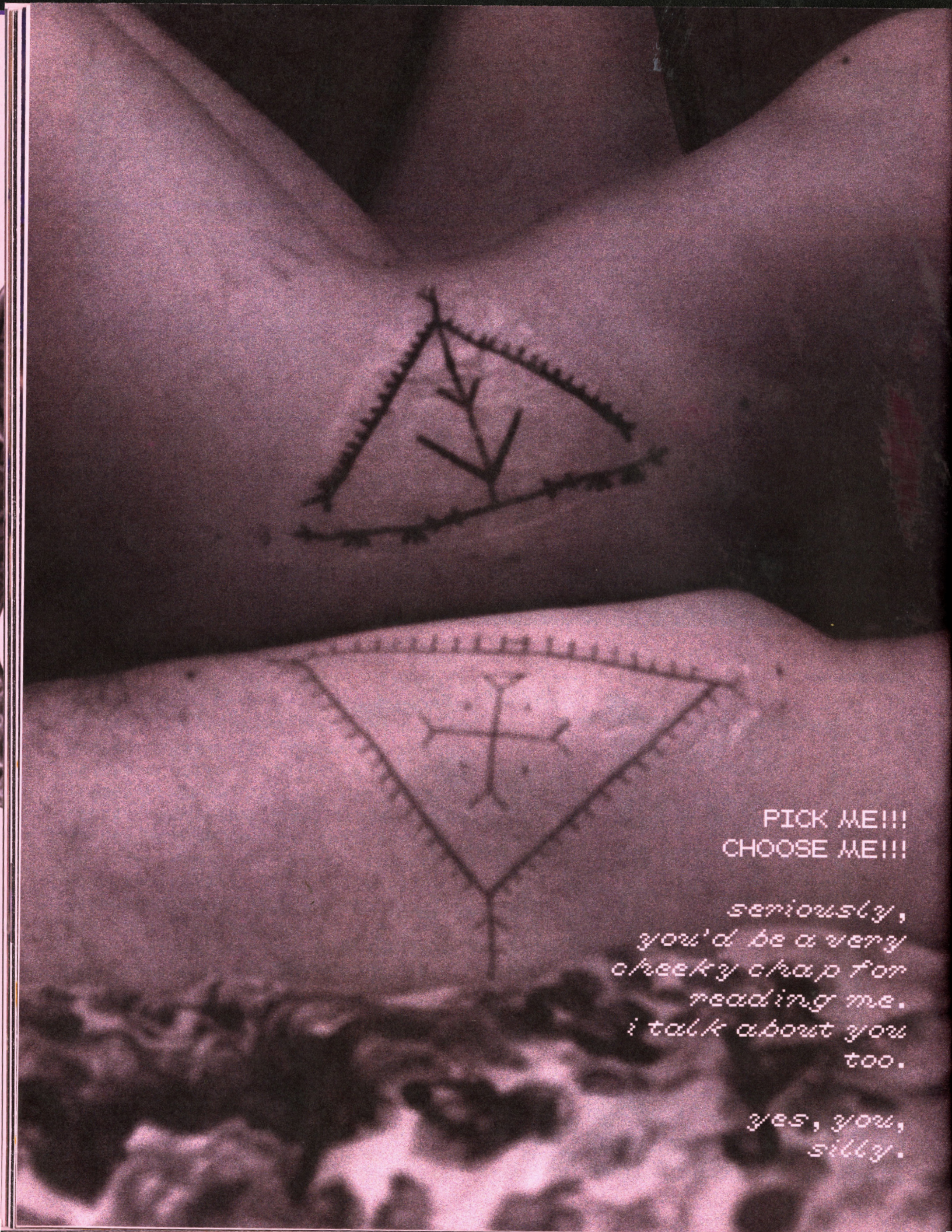
▶We're looking for covergirls!◀
♥♥girldicks and boyclits are welcomed♥♥

◊♬○□♪<33!!1!! <3♪□○♬◊
▼▼▼submit to our zine aswell!!▼▼▼

contact critoris:

critoriszine@gmail.com

no hierarchies for us pls.


PICK ME!!!
CHOOSE ME!!!
seriously,
you'd be a very
cheeky chap for
reading me.
i talk about you
too.
yes, you,
silly.